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Vol. VIII

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No. 5

"The City of Roses"

Farther still and farthermost
On the dim discovered coast
Paestum with its ruins lies,
And its roses all in bloom
Seem to tinge the fatal skies
Of that lonely land of doom.—Longfellow

The Virgil bimillennium has called our attention to that Western Hellas which stretched north from Sicily to holy Cumae and to the very borders of Latium. This is the *mise en scène* of Virgil's world of the Sibyl and Evander. There his tomb lies, significantly near to Cumae's sacred ruins and the solitary cave where he is said to have sung the first melodies of his *Aeneid*. Just below lie the ruins of a Greecian town, buried in the flashing waters, while across the bay and off to the south are the colonies of *Magna Graecia* with all their marvels of natural beauty and art. The visitor to Virgil's cave cannot help wondering if it was not perhaps there that the poet, dreaming of past glories, first gave utterance to his *Excudent alii*, and first envisioned the age-old union of all that the world had held of beauty and of valor, the culture of Greece and the matchless courage of Rome. And one wonders, too, whether Virgil, in writing of Greece, had not more in mind than the single glory of Attica. For *Magna Graecia* was more than we ordinarily make of it, more than a fitful echo of the master-music of Athens.

Some such thoughts may have influenced the archaeologists who these past two years have been excavating the forum of Poseidonia—later *Paestum*, now *Pesto*—the first great Greek city south of Cumae, "the City of Roses," and one of the most interesting classical remnants that has been spared us. It was certainly a promising site, for there of all places the hand of time has lain but lightly on the works of the old builders. Rather out of the beaten track, a city not indeed unused to war yet spared at least the fiercer ravages of plunder, wealthy enough withal and prosperous in the times of Greecian splendor, it should have held buried some treasures of art to add to our little store. But the findings have in fact been very meagre. There is the outline of a small forum surrounded by a double row of columns, similar in many ways to the forum of Pompeii. The stylobate of the "temple of Peace" has been unearthed, while, adjoining it, a very tiny but pleasing little theatre has been found in a well-preserved state. Across from the temple stand the walls of a public building that may have served as a council chamber; and off towards the Marine Gate are similar buildings, among them some

storehouses with their great jars, that Pompeii has made so familiar. That is all. This past summer work was practically suspended. It would seem that there is little else to look for save the possible uncovering of the scarcely hidden amphitheatre through the centre of which runs—if we may dignify it with the name—a modern road.

But no matter; it were enough merely to have reminded us of Paestum, to have brought us there and favored us with the sight of a city, which, while not buried in ashes like Pompeii, nor mantled with sand like Ostia, has yet preserved an illusion of freshness and life no less than they. The city walls stand as of old with all their gates, guarding a handful of country folk, who might have lived there, and their fathers before them, from time immemorial. The gate that opened on the sea the people still speak of as the *porta marina*, so that we can easily believe the name a gift of the ages, and not, as in other towns, the discovery of some peruser of time-worn manuscripts. All in all, the illusion is lovelier than at Pompeii, for round about is the natural life of a little town; no army of guards and pleasure seekers, nor yet too great a wealth of ruins. It is no photograph of ancient life, but the painting of a master hand, with the ideal and the real mingling indistinguishably into one. The famous roses still bloom, as in those other times when Virgil sang of them, and Ovid, and all the poets. And there in the open fields towards the sea still rise the three magnificent temples, that of Poseidon in the midst, with its indescribable golden-brown warm against the sky of southern Italy. One wonders how such a poem of symmetry and color is so little spoken of, save by students of classical ruins. Perhaps it is because Paestum has always been sequestered in an out-of-the-way corner of Italy. Perhaps it is because we realize too little the true worth of the colonies of *Magna Graecia*, and Paestum has shared their common fate. Or perhaps we have accepted too literally the authors who tell us of "the plain 'twixt sea and mountain, there where the city of roses once lay and where now is but a desert place." Far from a desert place, it is a town of priceless memories and of splendid beauties, preserved for us untouched through the centuries. It is a city for a dreamer to visit and love, a city for a poet to sing of.

But for the classical archaeologist there is more than the radiant beauty of it all. Here he may study all the phases of Doric, exemplified in three of the finest preserved of ancient temples. Each of them stands in a solitary spot with the heavens for background, as the early architects intended. There is the dawn of the

sixth century in the heavy-lined "Basilica," with its singular façade of nine columns, its longish ground plan and enclosed opisthodomos, its row of columns dividing the cella, and the archaic cast of column and capital throughout. There is the later temple of "Ceres" with its debated peculiarities, explained both as Roman work, even Roman building, and, better, as anomalies due to Ionic influence. Here, too, (a curious survival of the ancient wooden columns), is the suggestive disc base, a relic which the Etruscans, even when building in stone, never abandoned. But, above all, there are the exquisite lines and symmetrical perfection of the temple of "Neptune" which is, according to Ducati, "the example most beautiful and instructive for this phase of Doric,"—that is, the Doric of the Parthenon! In fact there are not wanting critics, like Della Seta, who prefer this temple architectonically to the Parthenon itself. Of course, the admirable sculptures are lacking, but they, after all, are Gothic perfections that are not needed for this Doric style which, for all its loveliness, retains a primitive severity. The temple is wonderfully preserved, only the *Theseon* surpassing it in this. It has still some archaic features, such as the twenty-four flutings in the columns, the rather large capitals and somewhat generous entasis. But in the ensemble its proportions approach the ideal of harmony, its metopes and triglyphs being in perfect balance, while its warmth of color softens marvelously the austerity of its lines. Nor have all its builders' care and aesthetic nicety gone for naught: even the casual observer must feel before it that same exhilaration, that same calm which comes on one in the great cathedrals of France or in the basilica of Saint Paul outside of Rome.

Where such is the grandeur of the architecture, we may well imagine the other beauties which have perished. For the delicate precision of the Grecian temple is all of a piece with the perfection of line in Greek engraving, vase-painting, and sculpture. At Athens, surely, all went hand in hand. Even the Greek musicians, if we could but know, must have composed with the same sureness of touch. Nor was the supreme artist of them all an alien to this spirit; nay, he gave it its finest expression in the realm of the queen of the Muses—Sophocles, I mean, and the poignant exquisiteness of the *σικκρός λόγος*! For the Greek genius, as is often said, is one; one yearning, one passion for ideal perfection in the tiniest things, even to the parts of the temple which could not be seen!

But it is just here that Pesto fails us. Other workings of that artistic spirit, especially in sculpture, have not been uncovered. Money and rings and even figured vases have been found there in times past, but fine bits of sculpture are lacking. Surely there was sculpture in Pesto. Along with that other Callierates, should there not have been, not another Pheidias indeed, but some other sculptor of genius? Copies, at least, there should have been. Did they make the spoils of later wars? Or was it perchance that Pesto in Roman times underwent a peaceful plundering for the adornment of Roman villas? Or, again, might it be that there was another

Pheidias at Pesto, one who might have given us masterpieces, but that there was no Hymettus nor Paros to furnish him the pure-grained marble for his inspiration? What a pity that that same warm-tinted limestone of the temple of "Neptune" could not have served for the white splendor and the delicate finish of the sculptor's art!

Such are the lessons and the problems and the beauties that Pesto holds for us, and such is her message from those dim ages before Periclean Athens was, when at the court of Hiero Aeschylus sang, and Simonides and Pindar, when Sicily and southern Italy first were called "in a sort of accidental prophecy" *Magna Graecia*. From the very days, too, of the Golden Age and the Parthenon she has sheltered for us in her solitary fields another temple scarcely less beautiful. So she remains to us a wondrous fragment of that Hesperian world where for generations the white fire of Grecian culture glowed calmly and steadily. Finally, hers is a message and a gift we shall hardly understand or rightly appreciate till we come to realize that the spirit of Greece, like the might of Rome, culminated indeed in a single place, but was never satisfied with the conquest of one only city.

Rome, Italy

WM. P. HETHERINGTON, S. J.

Book Reviews

Latin—Fourth Year, by Harry Edwin Burton and Richard Mott Gummere. Pp. lv+439+105; Silver, Burdett & Co., 1931. \$1.88.

Virgil, Horace, Catullus, Tibullus, Ovid, Lucan, Phaedrus, and Martial supply the wide range of reading matter included in this volume. The editors' effort to please everyone—the contents were determined by questionnaire—should meet with success, for the selections are as well chosen as they are varied. All twelve books of the *Aeneid* are there, the less important parts being synopsized. Some will regret that Book V is given entirely in synopsis, and that among the eleven poems which form Horace's contribution not one of the patriotic Odes finds place. The nature and technique of poetry and the life and works of Virgil are adequately treated in the introduction. Except in its omission of the works of James Rhoades and of Frank Richards, and the slip which lists Hirtzel as a translator, the classified catalogue of books for reference is a praiseworthy feature, which should promote supplementary reading. Tennyson's *To Virgil* were perhaps better printed in full. Text, vocabulary, and notes are all supplied on the same page, with the customary general vocabulary at the back of the book; the page-by-page vocabulary rightly distinguishes between words required for permanent retention and those of only passing importance.

The editors are far less concerned with syntax than with the "development of literary appreciation and of an historical and cultural background." There is no grammatical appendix, and the notes, eschewing the usual discussion of points of grammar, go out of their way to give the student literary perspective. Frequent quotations are inserted from Homer, Dante, Milton,

Shakespeare, Dryden, Wordsworth, and others—those from the first two always in a flowing verse translation. In an edition which is thus at pains never to let the student forget that he is studying poetry, it is surprising that Virgil does not fare as well as Homer and Dante: the notes quote *him* not in a verse translation, but in prose. This is no indictment of the prose translations given in the notes of this edition, which are above the average in poetic diction, but rather of a practice common to high-school editors, that, namely, of trying to make a translation serve two masters. Notes, I take it, are intended to help the student over rough spots in his comprehension of the text; no translation can have this as its *primary* purpose and at the same time give the student the real Virgil. Judged by such translations, the Latin laureate makes a poor showing in the learner's eyes when compared with the poets named above. For Aeneas' ardent *pulchrumque mori succurrit in armis* (ii 317), compare "the thought comes to me that it is a noble thing to die under arms" of our text, with Rhoades' compact iambs, "and death methinks how comely, sword in hand." If no one of the many verse translations of the *Aeneid* can satisfy the purpose of such notes, then let explanatory comment and a good vocabulary supply the deficiency; otherwise, what is intended as a stepping-stone to a true comprehension of Virgil's work may prove to be an effective barrier.

This digression, however, must not cloud the many merits of the volume in hand. From the high ideal in which it was conceived, the choice and quantity of matter, the excellent typography, maps, and pictures, down to the apt titles which head each selection and invite perusal, *Latin—Fourth Year* is an exceptional book, a credit alike to editors and publishers.

St. Marys, Kansas

WILLIAM R. HENNES, S. J.

Persuasive Speech. An Art of Rhetoric for College, by Francis P. Donnelly, S. J. P. J. Kenedy and Sons, New York, 1931. \$2.25.

It is not often that a review of a text-book on English oratory finds a place in the columns of a magazine devoted to the classics. Consequently, in calling the attention of teachers of Latin and Greek to the present volume we feel that we are doing some violence to the sacred principles of isolation which have operated so successfully in bifurcating the study of the classics and English literature to the obvious detriment of both. It is chiefly because the author of *Persuasive Speech* flouts these principles that his book is officially noticed here.

While others interested in the restoration of the classics have been busying themselves with the less important question of establishing the mind-training value of Latin and Greek, Fr. Donnelly has been turning out important studies in the more practical problem of correlating English and the ancient languages, and in demonstrating the pertinence of the ancient artistic principles to the mother tongue. *Persuasive Speech* gives us an objective statement of just how far the rhetoric of Aristotle, Cicero and Quintilian, is applicable to the teaching of

oratory in our modern colleges. The findings are not the result of a few raw experiments; they come from twenty-five years of experience in teaching Latin, Greek, and English according to the principles of the Jesuit *Ratio Studiorum*. The many knotty problems involved in such a revival of the ancient experience are deftly handled; the spirit of the ancients is not distorted nor is the modern contribution made light of.

While the theory proposed is fundamentally that of Quintilian, the book is not a transcript of the *Institutio Oratoria* or of the Renaissance text-books. It is a distinctly modern book, and most of the many examples given are from the works of modern orators. Fr. Donnelly tells us he has carried forward only what he considers permanent. It will delight classical teachers to see what a large quantity of the ancient wisdom he places in this category; and those who are surprised at the amount have only to recall that this is exactly what many have predicted would be the case, were a serious effort made to reclaim the ancient artistic experience, which, to quote Charles Sears Baldwin, "has remained too long in abeyance for teachers, writers and speakers of English."

The point in the book that will recommend itself to teachers of oratory in colleges where Latin and Greek are still in honor is the obvious economy of that system of training which avails itself of every bit of literary knowledge the student has acquired, which does not boggle at the idea of introducing the *De Corona* in the English class, because it is being studied in the Greek class, which sees nothing inconsistent in using the *Pro Milone* and the *First Philippic* to illustrate the art of Burke, Pitt, and Webster.

Books like *Persuasive Speech* do incalculable work for the restoration of the classics, because they strike at the very thing that has forced the ancient languages into their present anemic state, viz., the separation of them from the study of English, on the theory that the two have nothing in common—a theory that has done quite as much damage to English as it has to Latin and Greek.

St. Louis, Mo.

CALVERT ALEXANDER, S. J.

The story of the wrath of Achilles, as the poet announces it, is . . . the kernel of the *Iliad*. It is a tragic story in so far as it involves waste and loss or excites pity and fear. And the tragedy is essentially moral. It turns on the failure of Achilles to keep his αἰδώς for gods and men, and it does not end till he has regained it. This failure is due to his imperious temper, and is thus derived from the same source as his heroic qualities in war and council. His great gifts have their tragic side and lead to the death of Patroclus and his own humiliation. His tragedy bears some likeness to that of Coriolanus. Both are the victims of their imperious tempers, and both are splendid in their darkest hours. But the tragedy of Achilles is perhaps more intimate and more moving, because it lies even deeper in the soul.—Bowra

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EDITOR

James A. Kleist, S. J.

St. Louis University, St. Louis, Mo.

ASSOCIATE EDITORS

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Joseph A. Walsh, S. J. Milford Novitiate, Milford, Ohio

Aloysius A. Jacobsmeyer, S. J. St. Stanislaus Seminary, Florissant, Mo.

BUSINESS EDITOR

Gilbert C. Peterson, S. J. 3441 North Ashland Avenue

Chicago, Illinois

and St. Louis University, St. Louis, Mo.

All business communications (subscriptions, etc.), should be
sent to the Business Editor, 3441 No. Ashland Ave., Chicago, Ill.,
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Vol. VIII

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No. 5

Editorial

The month of October, 1931, marked the appearance of the first number of *Greece and Rome*, a new classical journal published by the Oxford University Press on behalf of the Classical Association of Great Britain. The review is to come out three times a year, in February, June and October, and the yearly subscription price will be \$2.00 net, post free, in this country. According to Mr. Cyril Bailey's announcement in the first number, its appeal will not be primarily to specialists, but to the many schoolmasters and schoolmistresses whose occupations do not permit them to keep abreast of all the details of classical scholarship, but who are yet eager to know the general trend of recent criticism and to hear of important discoveries and striking new theories in the broad field of classical antiquity. For these and for the cultivated general reader it will endeavor to provide interesting and attractive articles on general topics connected with the study of the classics, as well as to give an efficient record of work that is being done.

To the initial number Mr. Ellingham, one of the editors, contributes an exquisite article on Virgil's *Georgics*. Art and archaeology are abundantly represented by beautifully illustrated articles by W. N. Weech, J. E. Barton, and others; nor are there wanting helpful pedagogical articles and notes, besides a considerable number of reviews of books, well chosen for the type of readers the new journal intends to serve. In addition to the article on the *Georgics* already mentioned, we might single out for special mention the very stimulating dis-

cussion of "New Valuations in Greek Art," by Mr. Barton, and Mr. Hose's "Olympionikas." Taken as a whole, the first number of *Greece and Rome* reaches a high standard of excellence. We like especially its literary tone, and heartily recommend it to our high-school and college teachers. They are sure to derive inspiration from the perusal of its pages.

An interesting and exhaustive discussion of the Latin contrary-to-fact conditional sentence in indirect discourse by Joseph Schorer, S. J., appeared recently in *75 Jahre Stella Matutina* (Feldkirch, Austria, 1931) pages 463-492. In it the author proves conclusively the following points:

(1) The rule given by many school grammars that the imperfect subjunctive active of contrary-to-fact conditions, when it becomes dependent on a verb requiring the infinitive, is changed into the future infinitive in *-urum esse* is incorrect. In actual classical usage both the imperfect and pluperfect subjunctive in such cases was changed to the infinitive in *-urum FUISSE*.

(2) Equally incorrect is the rule often given that if the verb in the above case has no *-urus* form, or stands in the passive, the periphrasis *futurum esse ut* followed by the imperfect subjunctive must be used; the truth of the matter being that even *futurum FUISSE ut* with an imperfect subjunctive *active* has never been proved to occur in any classical author, while *futurum fuisse ut* with the imperfect subjunctive *passive* has been found in only three passages in the whole of Latin literature.

(3) In cases where the verb stood in the passive, or had no *urus* form,—and so frequently even when there was an *-urus* form in use—the Latin writers simply left the imperfect or pluperfect subjunctive stand *unchanged* beside the verb of saying or thinking and quite unaffected by it (cfr. Cic. Rose. Am. 103; Arch. 5; Verr. 3, 66; et passim); or else they used, instead of the clumsy circumlocution, the direct form with an adverb like *certe*, *profecto*, *fortasse*, etc., or a parenthetical clause like *ut mihi videtur*, *ut ego arbitror*, etc., or an oratorical question (v. g. Cic. Verr. 1, 42; Cael. 47; Pis. 42; passim).

(4) The indicative forms of verbs signifying possibility, necessity, propriety, etc., stand in the apodosis of contrary-to-fact conditions only when the possibility, etc., are affirmed as real (50 examples in Cicero and Caesar), while the imperfect or pluperfect subjunctive must stand when the possibility, etc., are regarded as unreal (160 examples in Cicero and Caesar). In indirect discourse the verb in the former case becomes simply the present or perfect infinitive, and in the latter case is treated like any other verb not having an *-urus* form, according to No. 3 above.

All these points are demonstrated by Schorer with a wealth of examples.

I am confident that I can make a class learn and like Caesar, Cicero, Virgil, and be intellectually and morally better for it. My best efforts require no other field, no further spur.—A high-school teacher.

Classical Echoes in James Stephens' Poetry

Those who are acquainted with the Irish whimsicalities of James Stephens' poetry may feel inclined to arch their brows on hearing the word *classical* associated with his work. One naturally thinks of this leprechawn-like individual as communicating his elfin personality to all that he writes. And to a certain extent this is true. For the most part his lines are steeped in moonlight and touched with the magic and romance of fairyland. But this moon does not always shine, nor is his atmosphere always that of faerie. He is at times classical.

James Stephens received very little formal education because of the poverty of his Dublin home, where he was born in 1882; but being an omnivorous reader, it is more than likely that he came into contact with the literature of classicism at least in translations. For this is an age when the gems of antiquity are being done into the various vernaculars, and James Stephens is of this age. When A. E. (George William Russell) came upon this poet at his little typing desk in the office of a Dublin lawyer, he recognized his unusual literary ability and gave him much encouragement and direction. Perhaps an exhortation to read the classics of Greece was part of this. It was thus that the late William Marion Reedy, editor of *Reedy's Mirror*, a St. Louis newspaper, advised Edgar Lee Masters to prepare for his work as a poet; and he pressed a copy of the Greek Anthology upon him. The influence of this volume on Mr. Masters' sole claim to fame, "Spoon River Anthology," is too evident to require demonstration. Without it there would have been no Spoon River. And so it may well have been with Stephens. In any case, there are traces of classicism in his poetry, let their origin be what it will. True, he has not followed closely in the stylistic footsteps of the classical masters, but he has not hesitated to borrow from them when occasion arose, nor would he seem to wish to disguise this fact by a subtle use of the material thus obtained. The finger-prints of Greece are in his work.

Let us begin with the poems of Sappho. From her lines his poem "Hesperus" has its thought, expression, its very being.

The lamb, the kid, the bird, the tender fawn,
All that the sunburnt day has scattered wide,

Thou dost regather; holding, till the dawn,
Each flower and tree and beast unto thy side:

The sheep come to the pen;
And dreams come to the men;

And, to the mother's breast,
The tired children come, and take their rest.

Evening gathers everything
Scattered by the morning!

Fold for sheep, and nest for wing;
Evening gathers everything!

Child to mother, queen to king,
Running at thy warning!

Evening gathers everything
Scattered by the morning!

With much more compression, simplicity and spontaneity Sappho sings her evening song in this little waif, which has been saved from some long-lost papyrus:

Evening Star that bringest back all that the bright Dawn hath scattered afar, thou bringest the sheep, thou bringest the goat, thou bringest the child home to her mother. (*Fragment 149*)

Even the careful elaboration of the romantic Stephens could not sufficiently disguise the fragment so that it should lose the identity of its simple classical beauty. Perhaps he was too fond of it to destroy it utterly. In another variation we meet it in his "As Evening Falls":

(1)

At eve the horse is freed of plough or wain,
And turns from labor into yearned rest!

The scattered sheep are gathering home again!
The crow is winging to a loved nest:

And to the den, in hedge or hill, once more
Go all who may:

(2)

Each mother listens now! Each is aware
That little feet have paused in field or street;

And she will hear
A knocking at the door,

And open it,
And see her children there!

Nor has Mr. Stephens yet finished with Sappho's snatch of song. It appears again, though briefly, in the last stanza of "The Piper," which in its atmosphere and mood is somewhat redolent of Theocritus.

Evening brings the lambs to fold.

Among Sappho's various fragmentary poems perhaps none is more known or better liked than that in which she compares a maiden to the apple on the top-most branch of the tree. Its delicate reference to maidenhood impressed itself on the artistic mind of James Stephens, and two of his poems clearly testify to this fact.

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it,—nay,
Could not reach it so far away. (*Fragment 150*)

The lines which James Stephens has entitled "Lesbia" are the bearers of much the same message as that which we have just seen in Sappho's offering. The title is undoubtedly meant to be a gesture of gratitude to this native of Lesbos for a debt which is patent in the poem.

Sweet,
And delicate,
And rare,
At the end
Of a wind-blown fragrant bough,
The apple swings!

If I,
Who fly no more,
Had wings!
Or if
My wizardry
Knew how!

I'd wing
To where that sweetness swings
—At the end of the bough!

The poem "Sweet Apple" takes up the same theme, follows it more closely, and though it develops it more

at length, it bears a more keen resemblance to the original lines of the Lesbian:

At the end of the bough!	Swinging full to the view!
At the top of the tree	Though the harvesters now
—As fragrant, as high,	Overlook it, repass it,
And as lovely, as thou—	And pass busily:
One sweet apple reddens,	Overlook it!
Which all men may see,	Nay, pluck it!
—At the end of the bough!	They do not know how!

For it swings out of reach
Like a cloud! And as free
As a star; or thy beauty,
That seems too, I vow,
Remote as the sweet apple swinging
—Ah me!
At the end of the bough!

These are but a few points of contact, harmless borrowings, if you will, and yet they are sufficient to establish a point,—James Stephens knew the classics at least in the remnants of the songs of Sappho.

Among the many amusing incidents which he has sprinkled throughout the serious numbers of his *Iliad*, Homer tells us one of a youth named Hephaestus. He was the son of the goddess Hera, though no favorite of Zeus, as he himself tells us in these lines:

"Yea, on a time ere this, when I was fain to save thee, he (Zeus) caught me by the foot and hurled me from the heavenly threshold, the whole day long was I borne headlong, and at the set of sun I fell in Lemnos, and but little life was left in me." (*Iliad* I, 590-593)

Such a picture would easily appeal to the Irish whimsy and humor that are part of the being of James Stephens. It is a scene on which he would think long,—and with what results we shall see in his poem "MacDouhl." Like Homer's account, it opens in heaven, whence the poet tells us he was hurled down to earth, and that in much the same manner as Hephaestus when he unceremoniously left the Olympian citadel. The last stanza will serve to illustrate:

He raised His hand!
His hand! 'Twas like a sky!
Gripped me in half a finger,
Flipped me round, and sent me spinning high
Through screaming planets! Faith I didn't linger
To scratch myself. . . . And then adown I sped,
Scraping old moons and twisting, heels and head,
A chuckle in the void! Till . . . here I stand
As naked as a brick!

The points of similarity are primarily in the fall from heaven, the anger of the god, and the giant-like strength which both poets attribute to them. And from this I infer that the resemblance which Stephens' lines bear to the passage from Homer is more than a chance coincidence. Poets of this age do not think of God in such terms, but rather smile at the naïveté of the classic conception.

Another, though fainter, echo of the voice of Homer is found in the "Main Deep." It is, in fact, a note which we find in much Greek poetry, the love of the sea. If we locate Greece on the map, we shall find that it hangs like a huge jewel on a pendent from the south of Europe into the Mediterranean Sea. Naturally we

expect to find the Greeks featuring the sea in their poetry. And so they do. Homer, we know was captivated by the sea, and much of the action of his epic takes place at sea. In his volume "Love of Nature Among the Greeks and Romans," Professor Fairclough reminds us: "The sea figures even more largely than the mountains in Homer's pictures from Nature. The poet is never very far from her, and can look upon her in all her moods and aspects" (p. 76). The number of epithets which Homer used for the sea will prove the truth of this statement. Among them we find "The loud-resounding sea," "the violet-hued deep," "softly-gliding, deep-flowing Oceanus," "swollen wave," "wine-dark deep," "dark mountainous wave," "unharvested sea." They and their spirit are in "The Main Deep":

The long-rolling, Steady-pouring, Deep-trenched, Green billow:	The wide-topped, Unbroken, Green-glacid, Slow-gliding,
---	---

Cold-flushing,
—On—on—on—
Chill-rushing,
Hush-hushing,
. . . hush-hushing . . .

This is the sea of the Greeks, and in particular the sea in Homer's poetry.

Did space permit, we might go on to comment on the Horatian spirit which breathes through "Spring 1916" and "The Petal of a Rose," with their message of *Carpe Diem*,—or in these lines from "Apology":

Always I loved to see—sight all too rare!
A rich, red, tide lip at a flagon's brim.

Perhaps "Independence" might impress us for its *Justum et tenacem*-theme, or the last stanza of "Peggy Mitchell," which Martial parallels with his *Difficilis facilis*, and Catullus with his *Odi et amo*. But these influences are not so evident, and hence not quite so convincing, as those developed above. Perhaps in calling attention to them I am grasping too widely. In any case they are suggestive of older sources, and in the light of James Stephens' more patent borrowing do I mention them.

Weston, Mass.

J. R. N. MAXWELL, S. J.

"Pro Archia" and Roman Private Life

In a recent number of the CLASSICAL BULLETIN I urged teachers of Latin to make a more generous use in the classroom of information concerning Roman private life. It is obvious what benefit would accrue to our students if we were to tap in good earnest this never-failing mine in order to stimulate interest in Latin literature. A ready and accurate fund of knowledge of Roman life is like a powerful search-light: it kills distances and brings the far-away to our elbow; it illumines regions of human life that were but dimly seen before or were not seen at all. A reader who is at home with Roman life can give body and concreteness to certain Latin words and phrases which, without such knowledge, would be dim and elusive.

It is interesting to see what a wealth of information regarding Roman life lies buried in, let us say, an ordinary speech of Cicero's. One does not realize this until one tries to find out. If in the subjoined note I have chosen Cicero's *Pro Archia* to illustrate the point, I did so for no other reason than that this speech is among those commonly read in our schools. It gives one an idea of the wide range our comments on the life of the Romans could take in expounding Latin literature. The reader may deem my comments too numerous or too detailed or devoid of interest; he certainly cannot consider them far-fetched. Moreover their sole purpose is to invite him to investigate for himself, for after all he is best qualified to judge how much or how little will be most helpful to his particular class.

In section 1, the poet is referred to as *A. Licinius*; in 18, as *hunc Archiam*. Explain how the Romans named persons (*praenomen*; *nomen*; *cognomen*, which in the classical period included the *agnomen*); how the use of *praenomen* and *cognomen* shows a different degree of intimacy from the use of the *cognomen* alone. There is a good article on this subject in *Class. Phil.*, 10, 386, "Men's Names in the Writings of Cicero."

Archias had been to Cicero *princeps et ad suscipiendam et ad ingrediendam rationem horum studiorum* (2). Among the better families at Rome in Cicero's time the custom prevailed of having a Greek philosopher or poet act as a sort of spiritual director to the family. One of his duties was to teach the children and form their character. Thus *Archias* "initiated" young Cicero into his favorite studies or, better, into their "systematic pursuit." As Cicero is here doing a bit of "special pleading," his sense of obligation is probably overstated (Moore). These advisers would accompany the *pater familias* even to the field of battle; hence (11) *hunc cum Lucullo apud exercitum fuisse*. An analogon to this rôle is that of priests or monks in the middle ages who accompanied their monarchs as counsellors and confessors. And as for a modern parallel, in some degree, to the ancient spiritual adviser, we need not look beyond the "dean of men" who looms so large in modern student life. Of course our dean of men need be neither poet nor philosopher!

The phrase *cum sit civis* (4) will suggest a few words on the rights and privileges of a Roman citizen. Some of these rights are enumerated in section 11. Roman citizenship was held in high esteem, and served as a passport all over the *orbis terrarum*. St. Paul, we remember, was a citizen of Tarsus in Cilicia. One day in Jerusalem, when about to be scourged, he asserted his citizenship in these noble words (*Acts* 22, 25): *Si hominem Romanum licet vobis flagellare?* "Are you allowed to scourge a Roman citizen?" Whereupon the frightened tribune at once set him free. With what a tone of assurance St. Paul must have pointed to himself as a *homo Romanus*! Here is an instance where Roman civil law protected its Christian subjects. We all know how ruthlessly all rights were trampled under foot during the terrible persecutions.

Erat Italia tum plena Graecarum artium (5). The *artes* here are "studies" rather than "arts." The ad-

vent and influence of Greek culture in Italy (that is, in *Magna Graecia*), its advantages and disadvantages, are interesting chapters in the history of Western civilization. Rome imposed its yoke upon Greece, but Greece "took its captors captive." Cicero constantly harps on his debt to Greece. To what extent was the infusion of the Greek spirit into Roman thought and life a blessing? Remember that the heyday of Greek culture lay at least three hundred years before Cicero's time. To understand the Rome of Cicero, we have to understand the Hellenistic background. See, for instance, Tarn's *Hellenistic Civilization*; Aubrey Gwynn's *Roman Education*; and *Cambridge Ancient History*, Vol. VII. Note, also, Cicero's frequent unsympathetic references to *isti homines Graeculi*, as in *de oratore* I, 102.

Hospitio dignum (5). Explain the institution of *hospitium* (hospitality) among ancient nations; its sacredness, extent, and importance; how it passed down from generation to generation automatically, and existed between individuals that had never met.

Mario consule et Catulo (5). Explain the Roman method of designating years by the names of the consuls then in office; also that of dating the current year by reckoning *ab urbe condita* (a. u. c.) or *anno urbis conditae* (A. U. C.). To the practical-minded Roman the supreme event in history was of course the founding of the city of Rome. Explain the Roman calendar, and note that frequent changes were made by politicians for fraudulent purposes. By way of contrast, mention may be made of the Greek method of computing time by Olympiads (so far as this method was in use).

Praetextatus (5). The *toga praetexta* was worn by higher magistrates, by some priests, and by boys till the attainment of maturity, when they put on the *toga virilis*. See the note on *armati . . . togati* (27). Note: The remark may be made that *Archias* was at the time beyond the age at which Roman boys still wore the *praetexta*; and, being a Greek, he would not have worn it at all. The terms of Roman life are here applied to *Archias* for effect or for convenience.

Luculli cum in domum suam receperunt (5). Roman patronage was generously accorded to men of letters (Maecenas!). Today successful journalists or writers can amass a fortune from royalties, etc. In Rome even the best writers were often in great financial straits (Cf. Tacitus *Dial.* 9; Pliny *Epp.*, 1, 13).

In his tabulis nullam lituram videtis (9). Explain the writing materials in use among the Romans; the *tabulae*, either bronze or wax (*ceratae*); also the use of parchment and papyrus; the *stilus* and the quill; means of erasure (*litora*) or correction; the difference between *tabula*, *liber*, *libellus*, *volumen*, and *codex*. For material, see Dr. Miller's articles in the CLASSICAL BULLETIN, Vol. VII.

Scaenici (10). At Rome actors were generally held in low esteem and therefore deemed unworthy of citizenship.

Census (11). Describe the manner of taking the census. The officials entrusted with this business were called *censores*. Both *census* and *ensor* are now Eng-

lish words in common use; show what extension of meaning the two words have acquired in course of time. See the note on *tropaea*, *monumenta*, *triumphi* below (21).

Ex hoc forensi strepitu (12). The noise and bustle incident to city life in general and to the holding of the courts in particular is often referred to by Roman writers. Romans of means would spend much of their available time at country homes or villas just to escape the nerve-racking strain of city life.

Quantum ad festos dies ludorum celebrandos conceditur temporum, (13). Say a word about the games and festivals of the Romans. *Ludus* is an interesting word: what is the element in it that could make it cover such heterogeneous things as public games and schools? Is *exercise* or *play* the element in which the two extremes meet? The word *festus*, with its connection with *feriae* and *fanum*, has a certain religious connotation.

Quantum alii tribuunt tempestivis convivii (13). Explain the Roman *convivium*, the protracted banquets with their luxury and extravagance. Horace, Petronius, Seneca, Pliny and others are replete with references to banquet scenes. Note the formation of *convivium*: what the Roman sought was *con-vivere*, the company of invited guests in connection with a *cena* or *epulae*; *convivium* then means "a meal in company, a social feast, entertainment." With the Greeks the *symposion* was more in favor, for which Cicero coined the word *com-potatio*.

Quantum pilae conceditur temporum (13). Explain ball-playing and other means of physical recreation. The repetition of *quantum temporum* is significant: Cicero is "rubbing it in." While others spent their time in recreation, he attended to his *studia*. This suggests comparison between the ancient and the modern ways of recreation from the point of view of time spent in them.

Quantum alveolo conceditur temporum (13). Explain the use of dice among the Romans, the disastrous effects of gambling, etc.

Nihil esse in vita magnopere appetendum nisi laudem atque honestatem (14). Note the Stoic strain in Cicero's philosophy. *Laus atque honestas* are "merit" and "virtue," but *laus* connotes the recognition of merit. Cicero had an eye to future glory. For it, *omnis cruciatus corporis*, etc., *parvi esse ducenda*. Refer to, and read portions of, Cicero's *Dream of Scipio*.

Delectant domi (16). Explain Roman home life in country and city; the relationship between the *pater familias* and the *familia*. Note that the Roman *familia* is not strictly a synonym for our *family*.

Rusticantur (16). Give a description of Roman country homes. *Peregrinantur*: note the Roman ways of travelling.

Tropaea . . . monumenta . . . triumphi (21). Explain what trophies, monuments, and triumphs meant to a Roman. Here again we have three English words taken over bodily from the Latin; but do they mean to us the same things that they meant to the Romans?

Aures suas dederat (26). Refer to the custom of Roman litterateurs of reciting their own compositions within a limited circle of friends. How much *we* are apt to lose of the effect of prose or poetry by reading silently

a language that was primarily meant to make its appeal through the ear. "Many of the Emperors extended their patronage to the practice (of recitation), while some of them gave recitations of their own works. Even so great a poet as Virgil could not ignore the fashion, though his genius enabled him to escape from its most pernicious consequences. Moreover, his aim was not display, but to secure the benefit of criticism. It is important to remember that under the Empire it was the custom to recite every species of literary work, from epic, lyric, and dramatic poetry, to oratory and history." D'Alton, from whose *Roman Literary Theory and Criticism* (Longmans, 1931) the passage is quoted, points out that this practice was among the factors that tended to give Latin prose and poetry a strongly rhetorical character (p. 457).

Armati . . . togati. (27). A pithy way of characterizing the two great mainstays of the Roman republic: the peaceful citizen and the soldiery. Toga and armor were their respective badges. Explain the cumbersome-ness of the toga; its size, material, and manner of donning and wearing it—truly a fine art! Quintilian, *Instit. Orat.*, Book XI, has an extremely interesting chapter showing what infinite pains a Roman orator would take with his toga, and what subtle effects he was expected to produce by its clever management. Explain the connotations of *togatus* with several nouns; *gens togata*; *plebs togata*; *Gallia togata*; and especially *fabula togata*.

This list of comments on the *Pro Archia* from the point of view of Roman private life might of course be extended. But enough has been said to illustrate my point. If the teacher is bent on creating interest in the Latin author he reads, and on giving his teaching a cultural touch, he cannot be at a loss to find suitable material: Roman private life with its endless ramifications lies spread out before him to draw upon as he pleases; but of course he must accustom himself to see Roman life through Roman eyes. It is fatal in teaching Latin to be satisfied with the "obvious" meaning of words, especially of those that reappear almost without a change in English. Let the Latin teacher get below the surface and trace the meaning which words and phrases had for the Romans themselves. From the mass of information let him select what he thinks will be of enduring value to his students. One of the temptations to which Latin teachers are apt to succumb is to let grammar, useful and indispensable as it is, absorb the time and energy of their class. Of course there is much to do, and there is little time to do it in. *Unum facere, aliud non omittere*. If our teaching of Latin is to humanize our students, we have to see to it that it benefits them by establishing contact with at least that segment of Roman culture with which they are face to face in the particular author they are reading.

If I may name two publications that are of special usefulness to the teacher in gathering information on Roman private life from the modern point of view, I should mention the *Classical Journal* and the publications of the American Classical League.

St. Louis, Mo.

HENRY W. LINN, S. J.

